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JULY 1 1919

SERIAL NO. 182

THE MENTOR

SPANISH PAINTING

By WILLIAM STARKWEATHER
Artist and Author

DEPARTMENT OF FINE ARTS

VOLUME 7
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Murillo—Lover of Children

URILLO loved little children. When he was not concerned with painting the Virgin, Saints or Martyrs, he loved to turn to the picturesque types of childhood that he found in the streets around him. He has brought more character, more humanity and, above all, more movement into his child-life studies than into his sacred pictures. The Mentor has published reproductions of a number of the great religious paintings of Murillo. We print in the present issue of The Mentor a reproduction of one of his most famous pictures of child life. It is necessary to take into account both phases of Murillo's work in order to appreciate the breadth of reach and depth of feeling that distinguish his art. Both phases reveal Murillo's love of children. Even in his sacred pictures there is a realistic treatment that makes clear the sources from which he drew his inspiration. His angels and cherubs came from the streets near his home. He was ever studying the motherhood and childhood to be found among the people with whom he lived, and transferring it with sure touch and reverent hand to his canvas. He was never so happy and free in his work as when he turned for inspiration to little children. While his Madonnas and Saints hold high place in sacred art and are worshiped by people high and low the world over, they are no greater in art value than some of his masterly groups of beggar children. "The Drinking Boy" in the National Gallery of London, and the delightful "Flower Girl" in the Dulwich Collection are notable examples. Two other equally masterly works are "The Melon Eaters" and "The Grape Eaters." The latter is reproduced in the present number of The Mentor.

It has often been urged against the Murillo peasant and beggar figures that they exhibit the great painter's fault of theatrical posing in a very glaring light; but those that make this charge have overlooked the fact of the extraordinary self-consciousness of the Spanish beggar, be he old or young. Among the beggars of Spain, rags that barely hold together by the grace of Providence are worn as though they were purple and fine linen. There is justification, therefore, in his pose of beggar children. In his pictures of real people, old and young, what has been characterized as a fault in Murillo's art becomes actually a virtue.

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THE MENTOR · DEPARTMENT OF FINE ARTS
SERIAL NUMBER 182

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By WILLIAM STARKWEATHER
Artist and Author

MENTOR GRAVURES

THE SPINNERS
BY VELASQUEZ

THE GRAPE EATERS
BY MURILLO

DONNA ISABEL COBOS DE PORCEL
BY GOYA

In the Prado Museum, Madrid

THE LANCERS
Also called, "The Surrender of Breda"
By Velasquez

MENTOR GRAVURES

THE BOOK-LOVERS
BY FORTUNY

BEACHING THE BOAT
BY SOROLLA

MY UNCLE DANIEL AND HIS FAMILY
BY ZULOAGA

SPAIN appeals to the imagination as does no other country. It holds our hearts and minds with a certain potent glamor. The pageant of its history fascinates the student; the country itself haunts the memory of those that have journeyed through its strange and singularly moving landscape. Undoubtedly the appeal of Spain is largely due to its physical characteristics which, charming in themselves, have been of unusual importance in shaping the national soul and in molding national genius. Isolated from the rest of Europe by the sea and the Pyrenees, Spain has always been less subject to foreign influences than have other European nations. Behind its mountains and the reaches of its long seacoast it has worked out its own destiny. It is a nation peculiarly and insistently itself, guarding jealously ancient customs, retaining sharply defined racial traits, profoundly interesting through its marked national character. A small country, it presents within comparatively narrow boundaries striking physical and climatic contrasts. Valencia and Andalusia are lands of sunlight, of palms, oleanders and flowering orange trees, of huge golden palaces and cathedrals basking like lizards under perfect, violet skies.

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In the Collection of A. de Beruete, Madrid

A PORTRAIT BY EL GRECO

Presumed to be of the artist himself

The more picturesque features of these provinces have been so dwelt upon by romantic writers that a false popular idea has grown up of Spain as a sort of comic-opera country, a "sunny Spain," of flowers and music, gipsies, smugglers and dancing girls. But the greater part of Spain is composed of great rolling plains and bleak uplands pierced at times by mountains of Alpine grandeur. The treeless moors of Spain are unforgettable. Who that has made even such a commonplace journey as that from Madrid to Barcelona can fail to recall those great expanses of sun-baked plain, broken only occasionally by the spire of some centuries-old church, or by the silhouette, against the sky, of a solitary shepherd or horseman.

It is in this hard, barren, poetic country of fierce heat and bitter cold that the Spanish soul was formed and found expression in the art of painting. The country has none of the golden, dreamlike loveliness of Italy. For all its poetry and passion it is a land of sharp realities, of stern struggle with nature. Cervantes in his immortal knight, Don Quixote, with his squire, Sancho Panza, typified either consciously or unconsciously, two of the principal and curiously contrasting elements of Spanish character, placing an exalted visionary dreamer beside a practical everyday realist. And it is these elements, vision and realism, that one finds again and again in Spanish painting. It is at once the most mystic art in the world and the most realistic. The Spaniard has pierced the heavens for us and expressed what he has seen there in terms of his daily life.

In the Church of San Tomé, Toledo, Spain

THE BURIAL OF COUNT ORGAZ

By El Greco

Undoubtedly the realism of the Spanish school of painting was due to a great extent to the influence of the Church. An intensely religious country, the artist's brush was put at the service of the ecclesiastic. The resulting illustrations of sacred history were rendered in everyday terms to make them comprehensible and appealing to the uneducated masses. Realism, then, is the dominating note of Spanish art; it has always distinguished Spanish painting at its greatest epochs; it is only at its weaker moments, that, led astray by some

SPANISH PAINTING

In the Prado Museum, Madrid
THE VIRGIN AND CHILD
By Luis de Morales

foreign influence, Spanish art has abandoned realism for some quality less clearly a product of national genius. It is in terms of intimate realism that have been expressed, through painting, the dignity, the violence, the austerities and passion, the exaltation, the sadness and the mysticism of the Spanish soul.

The foundation of something approaching a national school of Spanish painting may be said to have begun with the establishment of a united Spain under Ferdinand and Isabella in 1492, although there had been before this time various art manifestations in the Peninsula. Certain museums in Spain contain rich collections of illuminated manuscripts and miniatures that may be assumed to date from the first century after the Moorish conquest. The introduction of Gothic architecture from northern France in the twelfth century was quickly followed by the style of drawing derived from it. The greatest influence on early Spanish painting, however, was Flemish. Many masters from Flanders took up their abode in the country, bequeathing their style to their successors, and large numbers of Flemish pictures were imported by traders or were painted to order in Flanders for Spanish patrons.

Influence of Italian Art

The period of national growth and progress that began under Ferdinand and Isabella continued on a much greater scale during the reign of their grandson, Charles V. Spain became very rich. Although the native school of painting was in a chaotic and unformed state, Italian painting was in the zenith of its glory. Charles and his great nobles began the importation into Spain of large numbers of Italian pictures. All this work, entering the country, produced a powerful effect upon native painters. Spanish students flocked to Italy and in the Peninsula a whole school of artists grew up who imitated the products of Italian genius.

The most important and typical of these "mannerists," as they are called, was Luis de Morales, named by his countrymen "El Divino," on account of the religious nature of his painting. His pictures are drenched with sentiment

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THE DUKE OF ALVA
By Antonio Moro

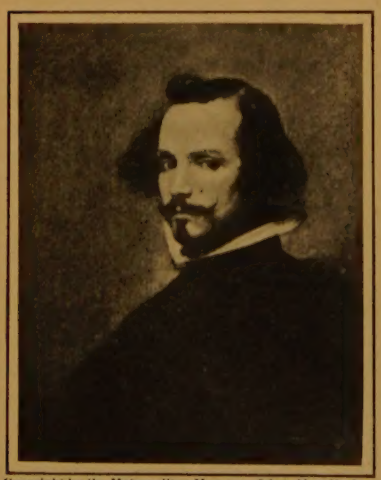
and at times his sorrowing Virgins and emaciated figures of Christ are overemphasized to the point of caricature; at his best his pictures are deeply touching and have a certain keen pathos.

THE ENTOMBMENT
By Ribera
The figure that appears in the upper left corner of the picture is said to be that of the artist

El Greco

While art in Spain was in this unsatisfactory and formative state, there arrived unannounced at Toledo about 1576 an obscure Cretan artist, probably a pupil of Titian's. His name was Domenico Theotócopuli, a name difficult for the Spanish tongue; he became known as "El Greco," the Greek, and as El Greco he is immortal. He was a turbulent, highly eccentric man, one of the strangest personalities in the history of art. Practically nothing is known of his early life, nor is it known why he went to Spain. El Greco painted a great series of altar pieces, religious figure pieces, and portraits. One work executed for Philip II, "The Martyrdom of Saint Maurice," hangs in the Escorial, although not in the place for which it was ordered, as it disappointed the King, who could not pardon El Greco's somewhat extravagant and eccentric style. His work was in high favor, however, in Toledo, where his greatest picture, "The Burial of the Count of Orgaz," now hangs. It is a superb altar piece, one of the finest pictures in Spain, or, indeed, in the world. The date of El Greco's death, April 7, 1614, is one of the few things definitely known about him. His style at first showed influences of Michelangelo and other Italian masters, but, as he continued to live in Spain, he gradually abandoned the

In the Provincial Museum, Cadiz, Spain
A MARTYR SAINT
By Zurbarán



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PORTRAIT OF VELASQUEZ
By a painter of the school of Velasquez

use of the masque-like faces, the conventional dramatic and theatrical poses of Italian religious art and rendered with astonishing truth the types that he found about him. His work became more and more naturalistic in its tendencies and this despite incredible mannerisms which increased as he grew older. He elongated the bodies of the people in his pictures to the point of the monstrous, and then, on bodies of impossible length, he would place heads painted with beautiful fidelity to local types. As he grew older, his colors grew harsher and colder, his lighting effects more strange and unnatural. He was distinctly a painter; his color is applied with a freshness and boldness that makes it seem painting of our day. His point of view is reflected in a delicious story that has come down to us from the past. Pacheco, the father-in-law of Velasquez, a painter himself and a writer on art, visited El Greco in 1611. He records of their conversation that El Greco, in speaking of Michelangelo said: "A good man but he doesn't know how to paint." (!)

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THE COUNT DUKE OF OLIVARES
By Velasquez

A theory has been advanced that the eccentricities of El Greco's drawing may be accounted for by the madness by which, according to legend, he was afflicted during his later years. Certain writers have advanced the theory that he suffered from defective eyesight and that astigmatism was responsible for the strange tipping lines so often seen in his pictures, a notable example of this being the back of the chair in the fine portrait of Palavicino in the Boston museum. The eccentricities of El Greco's drawing have greatly endeared him to the hearts of the cubists, who claim his strange drawing to be a carefully calculated part of his effect. A few years ago pictures by El Greco could be picked up in curiosity shops in Spain for a few dollars and his great picture, "The Burial of the Count of Orgaz," was so neglected that the canvas hung in ripples that made it difficult to realize the beauty of the work. Today his pictures are highly valued.

ADMIRAL PAREJA
By Velasquez

Moro, Ribera and Zurbarán

Mention must be made of another artist of foreign origin whose name is closely associated with Spanish art, Antonis Mor Van Dashorst, known in Spain as Antonio Moro. This painter was born in Utrecht in 1519. Summoned to Spain by Charles V to paint members of the royal family, Moro painted a series of marvelous portraits of the great personages of his time. Beside extraordinary technical skill he was endowed with unusual power of analysis of character. One may read many volumes of history and not gain half as good an idea of the character of Queen Mary Tudor of England, "Bloody Mary," as one can by a glance at the homely, thin-lipped

anaemic woman Moro depicts for us in his portrait of the Queen, now in the Prado Museum, Madrid. Moro, however, did not take up permanent residence in Spain as did El Greco, nor did his work become essentially Spanish in character.

When El Greco died, Spain under Philip IV was in full decadence. The great empire which Charles V had built up was crumbling to decay. Philip's reign is a history of misrule at home, of revolt in the colonies of bloody wars ending in humiliating defeat. The Court at Madrid was outwardly devout and inwardly ignoble. The weak king left affairs of state to incompetent ministers and gave himself over to petty and often vulgar amusements.

In the Royal Gallery, Berlin

ST. ANTHONY AND THE CHRIST-CHILD

And yet this period was glorified by the culmination of the Spanish school of painting in the work of Velasquez (vay-lahs′-keth), Ribera (ree-bay′-rah), Zurbarán (thoor-bah-rahn′) and Murillo (mew-reel′-yoe). Velasquez, one of the greatest artists that ever lived, ennobled the abject Court of Philip IV by the records that he made of it; Zubarán, Ribera and Murillo are among the greatest religious painters of all time. Ribera was born in Valencia in 1588. As a poor youth he contrived to reach Rome, where he became known to his comrades as "Lo Spagnoletto" (span-yo-let-to), the little Spaniard. Later at Naples he won early fame with a powerful series of religious pictures and became one of the most important painters of his day. His work is characterized by extremely powerful effects of light and shade; his figures are frequently illuminated as though by a modern spot-light. Under this pitiless illumination he painted heads of old men as hermits and apostles, and incidents in the lives of the saints, including many brutal scenes of torture and martyrdom. He was an anatomist and realist of the first order. His somewhat cruel and morbid genius took pleasure in the terrible. Yet, at times, in certain of his pictures of Mary Magdalen and the Virgin, he rises to great heights of beauty.

In the Prado Museum, Madrid

THE FORGE OF VULCAN

By Velasquez

Francisco de Zurbarán must be mentioned with Ribera as a painter whose work reflected the more grave aspects of Spanish mysticism. He was less brutal than Ribera, more searching and subtle, less forced and theatrical. Zurbarán will always remain associated with his pictures of monks of various Spanish orders, notably of

In the Prado Museum, Madrid
CHILDREN OF THE SHELL
By Murillo

BARTOLOMÉ ESTEBAN MURILLO
From a picture painted by himself

Carthusians. In these portraits of ecclesiastics, enveloped in the ample folds of the robes of their orders, he obtained a grandeur of line, a breadth of chiaroscuro* and a sharply defined characterization which renders them immortal.

Velasquez

Spanish art reached its culmination in the great Velasquez. Born of a noble family of Portuguese descent, Velasquez received his first training in the studio of Herrera, the Elder, the influence of whose rigidly naturalistic drawing and hard painting can be clearly felt in the pupil's early pictures. The young painter later transferred to the studio of Pacheco, whose daughter he finally married. When in his early twenties, Velasquez was fortunate enough to secure the patronage of the Count Duke of Olivares, who presented the painter to King Philip IV. A portrait painted of the king proved so successful that the artist was immediately appointed Court Painter and remained throughout his life in royal service. Under such patronage he was free from the difficulties and hardships that beset most artists. The King, who was a few years the junior of Velasquez, received him on terms of friendship and frequently visited his studio.

For nearly forty years Velasquez painted in the service of the Spanish Court. His pictures portray not only the personages of the time but constitute a marvelous record of the epoch in which he lived, its ideals and its tragedy. The sickly apathetic King, the Queen Mariana, rigid in the formal costume prescribed by Spanish court etiquette, the pallid royal children, last of a dying race, the pompous court favorites such as Olivares, were all immortalized by his brush. It is curious to have so ignominious a period in the history of a great country illumined for us by such genius as that of Velasquez. We can in these pictures follow the King from youth to old age; gain in such a picture as "The Maids of Honor" intimate glimpses of Spanish court life; recreate again the somewhat sinister atmosphere of a Court that without the painter's genius would have been forgotten. Velasquez varied his court portraits by occasional allegorical pictures for which he chose robust types of peasantry, and produced for the diversion of the King a singular series of portraits of court dwarfs and buffoons.

The painter made two journeys to Italy, in 1630 and 1648, but neither of these extensive trips affected

In the Prado Museum, Madrid
THE IMMACULATE CONCEPTION
By Murillo

*A term used to indicate the distribution or blending of light and shade in a painting. Pronounced kear″-os-kew′-roe.

his style. He continued throughout his life in the path of naturalism in which he first entered, his manner constantly broadening and gaining in power, fluency and richness. In the latter part of his life his genius showed to the full in such remarkable works as "The Spinners," in which he depicts the interior of a tapestry weaving establishment, and in "The Maids of Honor," a charming picture of an incident in the life of one of the royal children.

In the Prado Museum, Madrid

FRANCISCO GOYA
From a portrait by himself

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THE DUCHESS OF ALBA IN A LACE MANTILLA
By Goya

It is generally acknowledged that realism in art and the technic of painting reached their highest expression in history in the pictures of Velasquez. He was an impeccable draughtsman, a painter whose power, surety and brilliance are unequaled. The tone and quality of his pictures are of superb distinction and beauty. His color was somber, silver rather than golden, of the greatest subtlety and precision. Velasquez has often been called the first and greatest of all impressionists. He was the first painter in the history of art to give in a picture a record of *what he actually saw before him*, instead of what he knew to be there. In his portraits, for example, he shows us the exact visual impression that he received of the figure standing before him, not only illumined itself, but surrounded by illuminated atmosphere, and, in itself, slightly luminous. The unrivaled tone and quality obtained by the great master is thus based logically on that natural harmony that exists between objects placed in the same light and atmosphere, instead of being a result of any arbitrary toning process of the studio.

THE FORGE
By Goya

The Art of Murillo

While Ribera and Zurbarán presented the sterner aspects of Spanish mysticism, all its more lovely features are celebrated in the art of Bartolomé Esteban Murillo. As a young painter he contrived to make his way to Madrid, where he had the good fortune to attract the attention of Velasquez. In the Royal Gallery he copied works of Titian, Veronese and Rubens. When twenty-seven years of age Murillo returned to Seville, where the rest of his busy and tranquil life was passed. He produced a very large number of religious pictures, many of huge dimensions. His work was popular and he profited largely by a vogue that lasted until he died in 1682 as a result of a fall from a scaffolding on which he was

painting. His art was religious in spirit, but there is nothing harsh or ascetic about it. His religion was the pleasant, easy, dramatic and pictorial religion of the Andalusia of his time, which made a festival of faith and ignored torments and terrors. As a result his facile genius interpreted sacred history in opulent and agreeable forms, in graceful gestures, in flowing lines, in ripe and agreeable color. His ease, fluency and technical skill were extraordinary. At his worst his sentiment came dangerously close to sentimentality, and many of his pictures are marred by over-sweetness and softness. His drawing was often nerveless and conventional. But at his best he was a very great master. His art, possibly overestimated a few decades ago, has been somewhat unduly decried of late, more especially since the growth of the appreciation of Velasquez. The superiority of the pictures of Velasquez in tone, quality and workmanship has been often pointed out. But such comparisons are of little avail. In his chosen field Murillo is unsurpassed.

MARIANO FORTUNY

Francisco Goya

After the disappearance of the group of artists that had surrounded Velasquez, Spanish art seemed well-nigh extinct. Native painters, when possible, completed their education at Rome and adopted the over-elaborate, florid style then admired in France and Italy. It was at this moment, when no one in Spain and, as Salomon Reinach says, scarcely anyone in Europe, knew how to paint, that Francisco Goya, the last and one of the greatest of Spanish old masters, was born, and through the vitality of his art, its freedom from academic restraints, its intense naturalism, gave Spanish painting another great epoch of achievement. Goya was born in 1746 in a wretched hamlet of Aragon. After a turbulent and adventurous youth he made a brief stay at Rome, returning to Madrid about 1775. The originality and talent shown in certain tapestry designs brought the artist to the attention of the King, who made him a court painter. For the Courts of

THE SPANISH MARRIAGE
By Fortuny

THE SNAKE CHARMERS
By Fortuny

Charles III and Charles IV he performed the same services of record which Velasquez had given Philip IV. Kings, nobles, actors, priests, courtesans, the everyday people at work and at play were all depicted by his hurrying brush in a vast number of canvases that constitute a veritable panorama of the period in which he lived, with its strange atmosphere of savagery, sensuality, disorder and romanticism. The artist himself was a quarrelsome and highly eccentric man. A thousand legends celebrate picturesque incidents in his turbulent career; many of these center about his friendship for the beautiful Duchess of Alba, of whom he painted at least seven portraits. During his later years he took up etching and gave, in a set of plates known as "The Disasters of War," glimpses of terrible scenes which he had witnessed during the invasion of Spain by the troops of Napoleon.

In the Metropolitan Museum of Art, New York

THE BATHERS

By Sorolla

Goya was one of the most imaginative artists that ever lived; in his imagination he had more kinship to the fiery El Greco than to Velasquez. His pictures have something of that restlessness, that curious agitation, that marks the work of El Greco, without, however, any trace of their religious spirit. The poise, the restraint, the balance, the perfect workmanship and taste of Velasquez were qualities never attained by Goya, whose pictures, generally painted at furious speed in response to the inspiration of the moment, are often marred by harsh tone, bad drawing and serious offenses against good taste. But, despite their eccentricities and imperfections, his work lives, a vision of fresh beauty, a veritable record of the soul of the Spain he knew.

JOAQUIN SOROLLA

THE LOST DAUGHTER

By Carlos Vasquez

Fortuny, Sorolla and Zuloaga

Classicism invaded Spain after the death of Goya and was followed in turn by a bad period of historical painting. The evil spell which seemed to lie upon Spanish art was broken by the cometlike Fortuny, one of the most brilliant of modern painters. The success of his genius was spectacular. In 1860, when but twenty-two years old, he was already executing commissions for the city of Barcelona. Ten years later he was one of the most celebrated artists of Europe. When only thirty-six years old and at the height of his

power, he died suddenly from malarial fever contracted while painting out of doors. Endowed with splendid gifts, which found their most natural expression in astonishing dexterity of craftsmanship, Fortuny's paintings are more remarkable for vivacious and showy technic than for more profound art qualities. Knowing Spain well and capable of painting it with sincerity, Fortuny was really a cosmopolitan whose life as a painter was passed almost entirely outside of Spain. His subjects were chosen almost wholly with reference to the opportunity they afforded for technical display, and, unfortunately, much of his work reflected the taste for bric-a-brac and rococo artificiality so prevalent among artists of his time.

THE VICTIM OF THE FÊTE
By Zuloaga

Spain can boast of many good painters today, but the vitality of the Spanish school of painting is best exemplified in the work of its two greatest contemporary masters, Sorolla (so-role'-ya) and Zuloaga (thoo-lo-ah'-ga). Sorolla is a Valencian, a child of the sun. It is the outdoor life of Valencia that he has chiefly depicted and by which he will be remembered, especially by the unforgettable pictures which he has given us of dazzling Valencian beaches, teeming with fisher-folk, laughing, playing and working by a violet sea, in a radiant world. He is an artist of youth and of joy. His art is not profound. It needs no intricate analysis. His work is true to Spanish traditions in its realism and in the extraordinary verve of his brush-work.

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IGNACIO ZULOAGA

No more complete contrast to the subjects of Sorolla could be found than those offered by his great contemporary, Zuloaga. Zuloaga has chosen his motives mostly from the sterile northern provinces of Spain. The gipsies, bull-fighters and dancers that one finds so rarely in the work of Sorolla abound in that of Zuloaga, but painted in rich and somber colors, relieved against vast backgrounds of treeless plains, rocky hills and cataclysmic skies. Linked to the past, profoundly local and racial, his pictures charmingly evoke for us some flavor of the mysterious and romantic Spain of other days.

SUPPLEMENTARY READING

THE STORY OF SPANISH PAINTING
By Charles H. Caffin

STORIES OF THE SPANISH ARTISTS
Edited by Edward Hutton

THE ART OF THE PRADO *By C. S. Ricketts*

MASTERPIECES IN COLOR: GOYA, MURILLO, VELASQUEZ.
Edited by T. Leman Hare

*** Information concerning the above books may be had on application to the Editor of The Mentor.

THE OPEN LETTER

In considering the work of the painters of Spain it is important to know something about the great Museum in which many of their masterpieces are housed—the Prado Gallery in Madrid. The word "Prado" means Meadow, and it is the name given to a fine, broad boulevard with a parkway in the center, shaded with trees and lined on both sides with important buildings. The Madrid Museum, which takes its name from the boulevard, is situated on the corner of the Prado and Philip IV Street.

★ ★ ★

The museum contains one of the oldest and most important collections of paintings in the world. The building was begun early in the eighteenth century by Charles III as a Museum of Natural History, and was designed by the King's own architect, Juan de Villaneuva. The work of construction suffered many interruptions, chiefly political, and the building was not actually completed until nearly a hundred years later, the first room being opened to the public in 1819. The most important and attractive part of the museum is the picture gallery, which holds a collection containing about 2,500 canvases—some of them supreme masterpieces. The nucleus of the collection was formed by Ferdinand II, and is made up of paintings gathered from various palaces, the property of former kings. The collection in the Prado was built up materially in value by the addition of the treasures of the art-loving Charles V, and it was further increased through the benefactions of Philip II and Philip IV. Philip V contributed a number of French pictures, of the seventeenth and eighteenth centuries.

★ ★ ★

The chief feature of the gallery is the large exhibit of the Spanish school in general, and of the great master Velasquez in particular. It contains also representative works of the best Flemish and Italian art. The collection was made, for the most part, when Spain was immensely rich and powerful. There are rooms that contain only masterpieces by Murillo, Ribera and Goya. The room in which the interest of art lovers centers is, of course, the salon devoted to the works of Velasquez. Over sixty finely representative works of this master are to be found here, among them several that are regarded as his most brilliant creations. The collection represents Velasquez at various stages of his career, from his twentieth year to his death, and in all his different phases—as portrait painter, historical painter, landscape painter, and painter of religious and mythological subjects. The examples of Ribera and El Greco are also most distinguished. The other leading Spanish painters have full and adequate representation here, though the guide books tell us that a more intimate knowledge of their work must be sought for in the churches of Spain.

★ ★ ★

The distinguishing fact about the Prado collection is the quality of the art work to be found there. It is not to be compared in size or in number and variety of its pictures with that of many other collections in Europe. It is less a treasure house of the art of the world than the Louvre, for instance, or the National Gallery of London, or the Pitti Palace in Florence. The first thing that impresses a visitor is that the collection has been gathered through the munificence of royal or rich patrons rather than by national endeavor. One writer describes the Prado as "a rich man's gallery" and remarks that "the character of the collection is mixed. It represents the noble and direct patronage of the arts by notable men at fortunate moments in its history." Where we would expect to find, under national impulse, a consistent and intelligent assembling of characteristic works of Spanish artists, we view the results of intermittent efforts to collect Spanish painting, together with many pictures that give evidence of a period of Spanish patronage of Titian and Rubens. Spain was a great purchaser of Italian pictures, and some of the best of Spanish art shows, as Mr. Starkweather has pointed out, the influence of Titian. There is also evidence of an interest in the work of painters whom Spain at large had not come to know or appreciate. And yet, while built up during years through separate individual endeavors, the Prado offers today a collection second to none in the world in interest, and well deserving the title that has been given to it, "a gallery of masterpieces."

W. D. Moffat

EDITOR

ONE

THE life of Velasquez, who used the name of his mother as a brush-name, was a steady rise in artistic achievement. He was born in Seville, June 6, 1599, when the Spanish monarchy was well on its way to downfall. This decadent period seems, strangely, to have afforded favorable surroundings for the growth of his genius. Velasquez early showed an inclination for artistic pursuits, and he so applied himself that when he was twenty-three he was ready to try his fortune with the public.

Pacheco, the master of Velasquez at Seville, was so "encouraged by his virtues, his fine qualities, and the hopes that his happy nature and great talents raised" that he consented to become his father-in-law when his favorite pupil was but nineteen.

Within little more than a year after his arrival in Madrid in 1623, we hear of Velasquez being commissioned to paint the portrait of Philip IV. This was highly praised, but brought him scant pecuniary reward. For three of his early portraits he is said to have received a lump sum of forty dollars. He rose gradually to a degree of intimacy with the King that was permitted to but very few in the monarch's lifetime.

It must have been a great joy to Velasquez to be appointed in 1628 the guide to the illustrious Flemish painter, Peter Paul Rubens, on his visit of nine months to the Court of Spain. What talks—what discussions they must have had! Velasquez, being the younger, might easily have been influenced by this great painter's style, but his works give no indication that he was. One thing Velasquez did derive from the visit of Rubens was a keen desire to study in Italy. In 1629, having secured permission from the Spanish sovereign to go, he embarked at Barcelona. In Naples he became the intimate friend of Ribera.

On his return after two years, Velasquez resumed his task as court painter. During the years 1631–1649 he painted some of his best pictures. But his duties were not confined to painting alone. He was sent to Italy to buy works of art for the Royal Academy of Fine Arts that the King had decided to establish at Madrid. On his return he was appointed Palace Marshal—a post he held almost until the end of his life. His death at Madrid was hastened by a fever contracted through over-work in arranging for the gorgeous ceremonies that accompanied the marriage of the Princess Marie Teresa with Louis XIV of France, on the Spanish-French border, in April, 1660. Four months later "he delivered up his soul to God, who had created him to be the admiration of the world."

Due to the fact that the French did not appreciate their value, pictures by Velasquez were not carried off during the Napoleonic war in the Spanish Peninsula. It is only within the last hundred years that a just measure of admiration has been given them. Except in England, comparatively few of his pictures are to be found outside of Spain. They now command immense prices whenever they come into the market. The National Gallery at London paid $225,000 for the "Venus and Cupid," and this price is said to have been exceeded when a portrait of Philip IV was recently sold to an American collector.

Velasquez got the idea for "The Spinners," also called "The Tapestry-Weavers," during a visit to the Royal Tapestry Manufactory in Madrid—an art industry that is still in existence, and is a special object of interest to travelers. The entire composition is in Velasquez' best vein, but the figure on which the eye dwells longest is the superbly painted weaver in the right foreground.

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THE GRAPE EATERS, By MURILLO

WHO is the most popular Spanish painter? The question admits of but one answer—Murillo. In all the great galleries of Europe you will find his pictures being copied when the paintings of other masters, who may have painted better pictures, are neglected. He is the painter most beloved by the Spanish people. The reason for this is not hard to find. Murillo seems to have looked at life from the view-point of the people, while most painters of his time looked at it from a distance—from a height. Murillo's pictures are intimate, friendly, warmhearted. Even his saints are delightfully human. His street types are lovingly painted. It is this sunniness of his artistic disposition that makes so many like him.

Murillo was born on New Year's Day, 1618, in Seville. Early in life he was apprenticed to the painter Castillo. When Castillo left for Cadiz in 1639, Murillo was thrown on his own resources. He struggled bravely for awhile, but was at last driven to painting "fair pictures"—pictures of a kind that would appeal to the tastes of those that came to the weekly market at Seville—common country people, who wanted a gaudy bit of color to brighten their walls. Surrounded by hucksters and traders, the young Murillo stood in the market-place offering his pictures to passers-by. It was here, doubtless, that he had opportunity to study the life of the beggar boys that he afterwards painted so well. These beggar boys were something of an institution in Murillo's day. Begging was a profession of several centuries' standing. The encouragement of charity by the Church had been perverted until indiscriminate giving was looked upon as a virtue. It is probable that during this early period of obscurity, beggar boys were the only models Murillo could afford to hire. He painted them again and again—a pair eating grapes, a group playing dice, a swarthy young beggar basking in the warm sun, or eating one of the melons that are so plentiful and cheap in southern Spain.

Finally, in 1643, the ambitious young *Sevillano* had earned enough money to go to Madrid, where he profited for two years from the friendship and guidance of the great Velasquez, who, also, acknowledged the city of Seville as his birthplace. The work that made Murillo's name known throughout Spain and brought him innumerable commissions to do—virgins, babes, saints, and tonsured monks—was a series of pictures executed for a monastery in Seville. In 1660 he founded in his native city an art academy which now contains more than a score of his canvases. Another much-visited repository of Murillo pictures is La Caridad, a home for old men in Seville. In the superb Museum of the Prado, Madrid, there is an entire gallery devoted to Murillo. Here is the beautiful picture that shows "Saint Elizabeth Curing the Plague-ridden." It is a work achieved with force as well as sympathy—a combination of qualities often lacking in the art of Murillo. One of the painter's sixteen portrayals of the Holy Family is in this room; also the "John the Baptist," and the vigorous "Adoration of the Shepherds," besides other notable works bearing his characteristic signature.

The last figure touched by Murillo's brush was a cherub in an altar picture for the monastery of the Capuchin Monks in Cadiz, Spain. Painting one day on a scaffold, he sustained a fall to the floor of the chapel. Gravely injured, he was taken to his house in Seville on the Plaza de Alfaro, which is still pointed out as the scene of his death. Here the well-loved master passed away in his sixty-fourth year.

On the morning of November 5, 1874, there was great excitement in Seville. In the great Cathedral of St. Mary there had been hanging for a great many years Murillo's picture of "St. Anthony Receiving the Visit of the Infant Christ." In it, the kneeling saint gazes with extended arms upon the Child, who descends from a cloud of cherub faces. Picture the dismay when great gashes were found in this favorite picture. Where the figure of the Christ-child had been there was a gaping hole. The figure had been cut out and removed, and it was feared that it was lost beyond recovery. But not long afterwards, a painting offered to a picture dealer in New York was recognized by him as the missing fragment. He purchased it for $250.00 and presented it to the people of Seville. The picture was placed in the hands of a skilful restorer, and a little less than a year after it was stolen the lovely painting was taken back to its place in the cathedral, amid scenes of great rejoicing.

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THE NATIONAL GALLERY OF ART, LONDON

DONNA ISABEL COBOS DE PORCEL, BY GOYA

THE long life of Goya, who is called "second only to Velasquez among all Spanish painters," is full of interest. His full name signifies that his father's name was Goya and his mother's Lucientes. Unlike Velasquez, Goya was known by the name of his father. His family were poor folk of the northeastern part of Spain, near Saragossa. There, in a wretched little town named Fuendetodos, he was born March 30 or 31, 1746.

A story is told of Goya having drawn on a wall a sketch of a pig that was so true to life as to attract the attention of a passing monk, himself an amateur of painting. Through his interest the boy, then thirteen years of age, was placed in the studio of a friendly artist. Goya's work in this studio was not praiseworthy. He seems always to have opposed restraint of any kind, and his first attempt at painting, like his character, was fitful. As a student in Saragossa he got into a great deal of mischief. He had unusual physical strength, and his daring and ingenuity made him a natural leader. There was fruitful field for excitement in the celebrations of local religious societies, in which rivalry ran high. Young Goya's activity was so pronounced in all sorts of lively undertakings that the Inquisition began to take notice of him, and very shortly he decided to leave for Madrid.

Arrived in the capital the young artist continued to lead an irresponsible sort of life. Duels, bull-fighting, serenading, with occasional study of the Prado's pictures, occupied his time. He went to Rome in pursuit of his art, but here his stay was terminated when he tried to carry off a young lady from a convent. His design being discovered, he returned hurriedly to Madrid. Soon he started to make sketches for a set of tapestries. Striking out from the old-fashioned classic model, he drew scenes from the everyday life of his time. The result was an immediate leap into fame. His subjects appealed to the popular interest because of a spirited handling of things that could be appreciated by all the people—bull-fights, country-folk at their *fiestas*, maidens flirting from flower-decked balconies, grouds about a wine bottle, portraits of popular characters. Moreover, the painter's bearing and personality soon made him the idol of the people.

The favor of the Court followed, and his high spirits gained him noble friends. When Charles IV ascended the throne Goya was made court painter. The brilliant manner in which he satirized life in every sphere made him a marked figure in the Spanish world.

Once when the Court was in mourning, Goya carelessly appeared in white stockings. Halted by the palace guards, he withdrew to an outer room, where he seized a pen and quickly covered the offending hosiery with caricatures of courtiers and the guards that had halted him. The King was so amused that this impudent breach of etiquette was forgiven.

At the age of seventy-six, Goya, who had been gradually growing deaf, applied for leave of absence from his court duties and set out for Paris and Bordeaux. There, except for a short visit to Madrid, he lived until his death at the age of eighty-two. One of his constant companions was his grandson, who was his model in one of his last paintings.

Though of rude birth, Goya grew to be the spoiled confidant of royalty. Yet, we are told, "he never weeded out the primitive rudeness from his temper. A coarse, uneducated man, his character, though greatly resolute in certain crises, was swayed alternately by generous and by ignoble feeling." His work reveals the influence of Velasquez, "from whom he learned to look at nature with a clear, direct, truth-seeking eye. The coloring of Velasquez was restrained and sad. Goya's was the very soul of brilliancy. The sitters of Velasquez wear a look of indolence and boredom. Goya's are pulsing with the very joy of life."

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THE BOOKLOVERS, BY FORTUNY

WHEN Mariano Fortuny was a child he used to travel about from town to town in northeastern Spain with his grandfather, exhibiting a cabinet of revolving wax figures made by the elder Fortuny. The grandfather was a skilful cabinet-maker, fond of working on intricate designs and lace-like decoration. He was ambitious that his grandson should have an education in the arts, for the young Mariano showed ability in drawing and portraiture before he had taken any lessons. In 1847, when nine years of age, he entered a school of art in his native town of Reus, in the province of Tarragon. The first money he earned was derived from the sale of small religious pictures. At fourteen he left Reus for Barcelona, chief city of the gay, vigorous, temperamental province of Catalonia. His grandfather went with him, both of them walking all the way to save stage fare.

Installed as a pupil at the Barcelona Academy, Mariano Fortuny won such favor in the eyes of his teachers that the other students became jealous of him, and to avoid trouble he was advised to leave. He had augmented his slender income by drawing for architects and jewelers and by painting religious pictures. He fulfilled amply the promise of his school days when he won the Prize of Rome in 1857. During his sojourn in the Eternal City he was industrious and progressed rapidly. While the Spaniards were fighting in Morocco in 1860, Fortuny was sent to Africa to follow the Spanish army. He lived with the soldiers for several months and painted at the battle-front. He also improved the opportunity to make sketches and water-colors of Arabs, horses, and Morocco streets and interiors. His canvases displaying African scenes were much admired when they were exhibited under exalted patronage in Barcelona. He returned a second time to Morocco, wore Arabian garments, and thus was able to pass undisturbed wherever he chose to draw and paint.

The director of the Royal Museum, Madrid, was at that time the eminent artist, Federico de Madrazo. To the successful young Tarragonian he gave his daughter in marriage. The union was a most happy one. At Rome, Señor and Señora Fortuny established a studio which they adorned with many beautiful works of art, creating a miniature museum that was often visited and much admired. The wife of the artist was a brilliant hostess, and held court among the notables of the time. Fortuny, though greatly loved by everyone, had a horror of ceremony, and was timid and reserved with strangers. At his wife's receptions he would usually withdraw to a corner and sketch quietly until the guests departed. To his intimates he was the soul of frankness and loyalty. He was a man above medium height, of robust appearance. He had remarkably handsome features and was a distinguished figure in any company.

During his residence in Rome, the painter began his famous picture, "The Spanish Marriage." It was completed in Paris, where he lived at intervals, enjoying the friendship of the distinguished French painters, Gérôme, Meissonier (mes-son-ee-ay) and Regnault (ren-yoe), and the illustrious *littérateurs*, Alexandre Dumas (doo-mah) and Gautier (go-tee-ay). "The Spanish Marriage," first exhibited in Paris in 1870, created a pronounced sensation. Gautier declared the author of it to be a painter of inspiration and originality, and helped establish the Spaniard's fame by describing at length and with graceful pen the details of the picture. In the group which is supposed to have gathered in a cathedral sacristy for the signing of nuptial documents, Fortuny posed his wife and her sister, and his friends, Meissonier and Regnault.

For a few months the successful young artist lived in the picturesque cities of Granada, Seville and Malaga. He made a third journey to Morocco, where he revèled in opportunities to paint ancient arms, stuffs, and embroideries. "Choosing the Model," one of the paintings by which Fortuny is best known, though it is not one of his most characteristic pieces, was executed at Rome, exhibited at Paris, sold to his friend and patron, William Stewart, and re-sold in New York in later years for $60,000. It is now in the gallery of a New York collector. Fortuny's "Spanish Lady," remarkable for the luminous handling of the black dress and small details of ornament, and his whirling "Arab Phantasia" are in the Metropolitan Museum, New York. Fortuny had great dexterity in all that he did. He made excellent etchings, water-colors and drawings. No one has ever surpassed his ability to paint still life, yet he was a master of character and comedy as well—altogether an exceptional technician. His death at Rome in November, 1874, was the occasion of general mourning, and many disputed the sad honor of carrying his casket to his resting-place in the cemetery of San Lorenzo.

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TO most of us Valencia means almonds and oranges; to the devout Spaniard it means the image of The Forsaken Virgin, and to the romanticist, The Cid Campeador; but to the painter, it stands for sunlight flashing on blue water. It is the third largest city in Spain and lies amid far reaching orchards on a river that forms a canal to the Mediterranean, two and a half miles distant. Here in the one-time capital of the Kingdom of Valencia, Sorolla, "master of sunlight," was born. His birth date is February 27, 1863. A cholera scourge that swept the city left him an orphan when he was two years old. An uncle and aunt adopted him and at the proper age sent him to school. There he stole what time he could from routine lessons to make sketchy drawings in his copy-books. His uncle was a locksmith and when the boy left school he was put to work in the shop—but he was permitted to attend a drawing school, where he immediately proceeded to carry off all the prizes. At fifteen Joaquin Sorolla (whose full surname included his mother's name, Bastida), definitely forsook lock-making to study art. When the Academy of Fine Arts at Valencia received him as a pupil he demonstrated an unusual ability in coloring and drawing. A rich patron now took him under his wing, paid for his tuition in school, and when he was seventeen, sent the gifted lad to Madrid to exhibit his work. In after years he further rewarded genius by bestowing the hand of his charming daughter upon his protegé. Sorolla's first important canvas was called "The Second of May." It was a historic picture painted in a bull-ring studio,—the arena at Valencia. Thus early in his career this "youthful and spontaneous realist" established his preference for working in the open air, rather than within the confines of walls.

The city of Valencia, always sympathetic with the ambitions of art-workers, offered a scholarship, which Sorolla won. He went to Italy; then to Paris, where he came under the influence of Bastien Le Page, a French artist renowned for his success in the handling of luminous effects in painting. A second visit to Italy was followed by the production of several canvases that are even now counted among Sorolla's best. One of them, the poignant "Another Marguerite," is owned by the Art Museum of St. Louis, Missouri. The purchase of "The Fishing-Boat's Return" by the Luxembourg Museum, Paris, signified the French Government's appreciation of the foreign artist's gifts. Since that epoch in his career, Sorolla's art has been expressed, in the phrase of Mr. Leonard Williams, with "well-nigh miraculous fecundity and quality, interpreting all aspects and developments of contemporary Spain—portraits of royal personages, nobles, commoners, of the artist's wife and children, of statesmen, novelists, poets, scientists, or soldiers; landscape and prospects of the naked sea; the bright and tender joys of infant life, the playful scenes of boyhood and of girlhood, sorrows and problems and anxieties of later age, the sordid schemes of evil-doers, the strenuous toilers of the deep, the simple cultivators of the soil, the cares and pastimes of the peasantry."

Mr. Starkweather, who has lived and painted with Sorolla, describes the accompanying gravure, "Beaching the Boat," as a "colossal treatment, showing the struggle of man and beast with the forces of wind and water—a masterpiece of painting and drawing," and declared Sorolla's "rendering of sunlight has here reached a point of luminous splendor and beauty beyond which he himself, nor any other man, indeed, has ever gone."

On Valencia's sun-drenched beach, and at Javea, 100 miles further down the east coast of Spain, Sorolla, apostle of light, works at the water's edge. His models are often posed before him in the wash of the tideless Mediterranean. He paints very rapidly and "with tremendous surety." He makes no sketches, but builds the picture direct from nature, and, as a rule, paints under the open Spanish sky.

Altogether, several hundred paintings have come from the brush of the distinguished Valencian. In Madrid he lives in a beautiful house which he is quite frank to say was built from the profits of the exhibition of three hundred and fifty of his pictures, arranged a few years ago in principal American cities by the Hispanic-American Society, of New York. Long gone by are the days when he sold water-color landscapes for a dollar and forty cents each, and portrait heads at a dollar. Enjoying the highest favor at home and abroad, the recipient of innumerable honors, he cares for little besides his wife and children and his art. One of several portraits painted of Señora Sorolla hangs in the Metropolitan Museum, New York.

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A SPANISH painter with a romantic story is Ignacio Zuloaga, who was born in the Basque province of Vizcaya, in the town of Eibar, July 26, 1870. Zuloaga comes of a family of armorers and carvers. His great-grandfather was curator of the famous Armory Museum in Madrid, the most important collection of its kind in the world. His grandfather and especially his father, Placido Zuloaga, won fame in the art of damaskeening, or metal inlay. Though brought up amid artistic surroundings, the boy Ignacio showed himself only lukewarm to the practice of the ancient crafts of his ancestors, and he found a commercial occupation no more congenial. When still a very young man he responded to an urge essentially Spanish. He became a bull-fighter, and a successful one. Seventeen bulls had succumbed to the thrust of his toreador's sword when he fell a victim to the horns of an antagonist and was carried from the arena badly wounded. He recovered, but he was cured of his ambition to excel in the national sport.

At nineteen, in 1889, he went to Paris and began to study pictures and paint. Almost immediately his canvases were accepted for exhibition. He worked for awhile in some of the art academies, but was little influenced by instruction. From the first, his subjects and the way he handled them displayed vigor and originality. In the year 1894 Zuloaga sent two portraits to the Paris Salon. Their unique qualities aroused some interest, but it was five years before the youthful aspirant achieved wide recognition. His portrait group, "Daniel Zuloaga and His Daughters," was purchased by the Government of France for the Luxembourg Museum. This striking canvas met with immediate success and gave the Spanish painter rank among the premier artists of his country. The group of Zuloaga's uncle and his oft-painted cousins, Candida and Esperanza, is regarded as a masterpiece of portraiture, by reason of its unaffected simplicity, its distinguished, yet natural composition and its bold use of blues and blacks. Daniel Zuloaga is known and esteemed throughout Spain for his efforts to give new life to the old industry of pottery-making at Segovia. In later years the nephew painted his favorite uncle again in the midst of his family. This picture hangs in the Boston Museum of Fine Arts, and is as good an example as exists anywhere of Zuloaga's peculiar genius for portraiture, color and pose.

"What stamps Zuloaga as a painter of extraordinary creative gifts," observes a critic, "is the slight use which he makes of models. They pose merely for his first sketch. He has no further need of them, and yet his finished picture is as full of the movement and naturalness of life as though each completed detail had been wrought after the living model. Another trait is still more remarkable, and the only analogy that comes to mind is that of Gustave Doré. It is this: Zuloaga relies absolutely on memory aided by his imagination for the landscape backgrounds which are so notable an accompaniment of his pictures. He never makes open-air studies; he depends entirely upon the impressions that he bears in his memory. These impressions are so vivid that he is able to reproduce them upon canvas even after a considerable lapse of time.

"The women that Zuloaga has painted are the women of Byron's dreams. Their beauty has almost nothing of the spiritual, yet it never approaches grossness. Their attitudes and gestures, full of grace, their dark languishing glances, the adorable coquetry of their costume—all is of the essence of Spanish romance. The native luxuriance of the Andalusian is admirably expressed by Zuloaga's brush. In these figures, full of life, and character, and beauty, he has expressed the unique charm of Spanish womanhood as perhaps no other modern artist has done. He has not confined himself to one type of beauty, as painters usually do, but has exhibited an extraordinary variety. He has painted with equal power and charm the cultured beauty, enthroned in her balcony in all the glory of priceless lace and mantilla, and the daughter of the people, hardly less attractive in her innocent grace.

"One can see that the peasant type has made a strong impression upon the artist. Hardly less interesting than the seductive charm of his women is the rugged nobility of his men. It is only in Spain that one can see the actual survival of the antique Roman type of manhood, in which personal honor is not merely a conception, but the breath of life. The very rags of the Spanish peasant have a sort of dignity. These men of the people stand out in Zuloaga's canvases, figures of compelling interest. Their peasant costumes fall in almost classic folds around their figures, full of dignity and characteristic grace."

Zuloaga married a French woman, Mademoiselle Dervaux, sister of a well known designer. They divide their time between Spain and France, but the artist nevertheless remains typically Spanish in temperament and tradition. He has traveled much in remote parts of his native land and delights to put on canvas figures of bull fighters, gipsies, street vendors and country folk, which he portrays with "a keen characterization, unexcelled since Goya."

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VELASQUEZ

VELASQUEZ is a "painter's painter"—worshiped by artists through all the generations since his time. So much has been written in unqualified praise of the art of Velasquez that it is interesting and instructive to come upon a calm, discriminating estimate of the Spanish master's work, written by an intelligent critic who knows what is best in art and why—who avoids superlatives and tells us in a clear style just what kind of a painter he considers Velasquez to be.—*Editor.*

"Velasquez is the profound student who makes no parade of his knowledge; the profound observer, for whom observation, mere curiosity, is not an end in itself. He is never merely literal, trifling, or realistic. His native artistic gifts, at the first neither ample nor original, were husbanded till they yielded one of the finest and most delicate examples of what painting can do to interpret and transmute what in another painter's work would have been mere representation. Though he rarely went beyond what was within easy reach, the representation of a person or of a set of facts that could even be made stationary in his studio, these conditions themselves, which in a weaker artist would have led only to a form of still-life painting, produce the illusion that this is the end of art itself. We forget that the subject to hand is often without its logical environment, against a background of black or gray, entirely arbitrary, in fact; that the pattern of his portraits is too often the same. We forget that he was neither in line nor in color a creative painter, as Rubens or Rembrandt are creative painters, both in form and substance; we yield to the freshness and delicacy of his vision, the grave and subtle charm of his personality.

"His effort expresses neither the joy and the ample resources of life itself, as with Rubens; nor its tragedy and comedy, as with Rembrandt; nor its spiritual aspirations, as with Michaelangelo; he barely goes beyond what might be brought into a cool gray room; he has shown the delicacy, the nobility even, that lies in common things,—the beauty of shadows, the transfiguring charm of a ray of light. By the carriage of a head, the poise of a hand, he startles us into delighted attention. He painted everyday people,—tranquil, well-bred people. We do not feel, as with Rembrandt, that they are posed at some climax of their lives or thought; or, as with Titian, that his sitters are princes in very deed, in thought, or by the trace upon them of things suffered and done. The proud, sensitive, and perhaps often commonplace people whom Velasquez had to paint stand merely recorded in a delicate pattern woven by the painter; we like the pictures for their mere paint, we also like them for the sake of the man who painted them, as he reveals himself in his self-appointed task, showing the beauty of order applied to the vision of things. His work is excellent good company, not for its racy record of facts and events, but for its tranquil charm; for that dashing Velasquez, that painter with a brush like a rapier, is a modern invention,—it is the self-reflecting compliment of several bad modern painters, paid to the most refined among artists."

C. S. RICKETTS.

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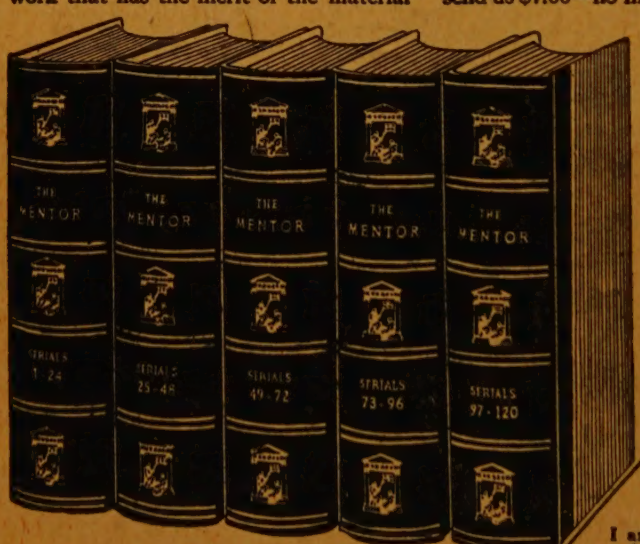

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